

STRANGER THINGS 3

EPISODE #308

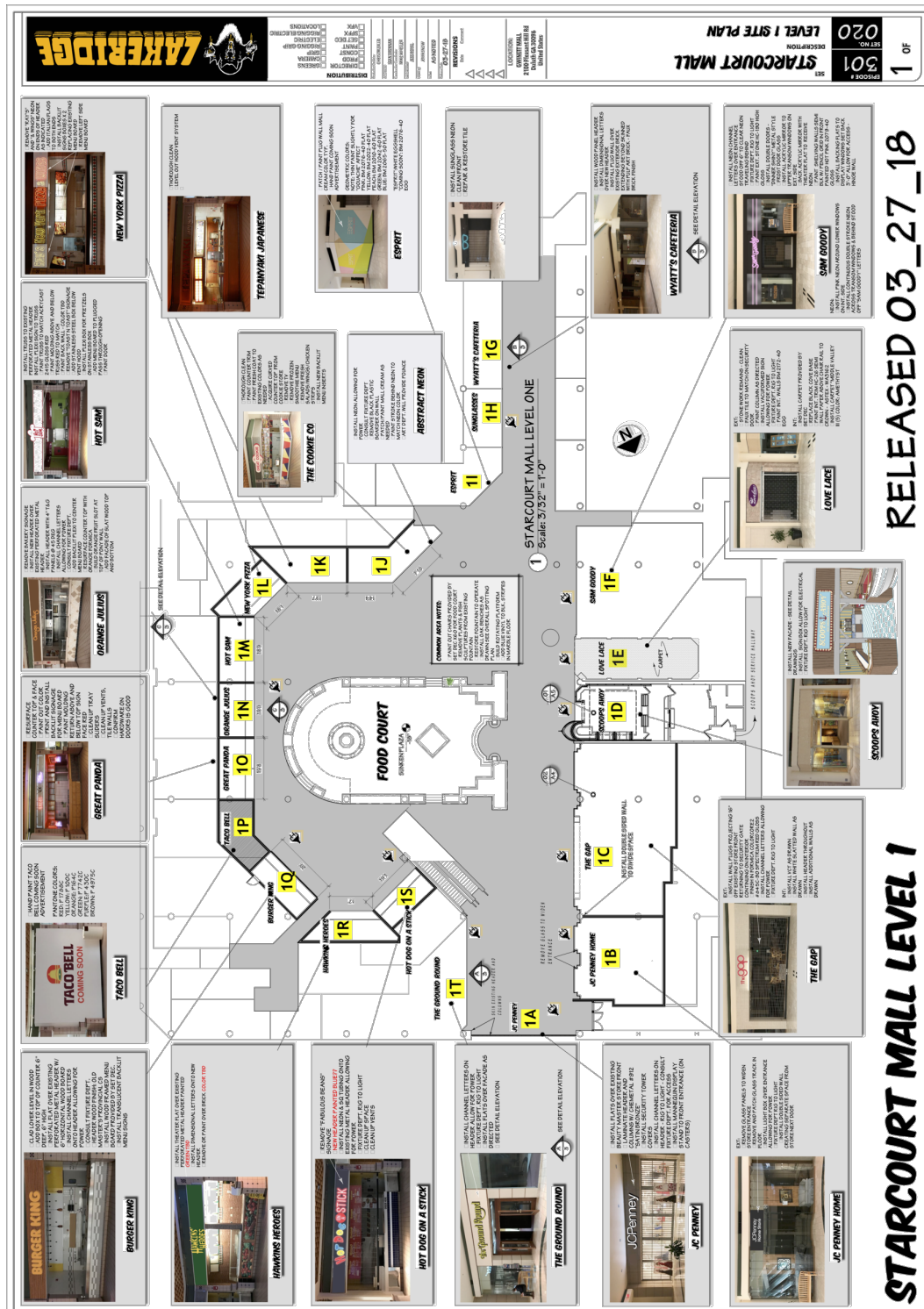
"CHAPTER EIGHT: THE BATTLE OF STARCOURT"

by

The Duffer Brothers

FINAL REVISED PRE-POST DRAFT

Floor plan is for reference only. Check with Art Dept. for updated versions.



NOTE: Interior Starcourt Mall scenes include SHOP ADDRESS in parenthesis (see attached floor plan). *

* 2M is now FLASH STUDIO (formerly OLAN MILLS).

NOTE: RED TEXT indicates pre-packaged video promo for "CUTTING
EDGE."

FADE IN:

EXT. FORESTED ROAD - NIGHT

TODFTHR races around a corner and accelerates. JOYCE is driving. Sitting in the passenger seat is MURRAY. The WALKIE TALKIE is to his ear.

JOYCE
Still nothing?

MURRAY
Nothing.

HOPPER is sitting in the backseat, behind Murray.

HOPPER
Food court? Are you sure they said
food court?

MURRAY
(sarcastically)
I'm sorry, have my translation
skills been letting you down?

Hopper says nothing. Murray eases up a bit on the sarcasm.

MURRAY (CONT'D)
We don't know. It's your kids.

JOYCE
Yes, we do.

Joyce takes a SHARP TURN LEFT and accelerates past a SIGN:
ROANE COUNTY FAIR.

INT. STARCOURT MALL - (EXT.) THE GAP (1C) - NIGHT

EL is SCREAMING in pain. WILL, LUCAS, ROBIN, STEVE, MIKE, MAX, DUSTIN, ERICA, NANCY and JONATHAN are struggling to help. El's leg starts BUBBLING.

ERICA
What is that?

MIKE
There's something in there.

DUSTIN
Jesus Christ.

JONATHAN
Keep her talking. Keep her awake,
okay?

Jonathan runs off toward the food court.

INT. STARCOURT MALL - (EXT.) TEPANYAKI JAPANESE (1K) - ON GOING

Jonathan hops over the counter. He rifles through the drawers.

INT. STARCOURT MALL - TEPANYAKI JAPANESE (1K) - ON GOING

Opening a drawer, Jonathan finds a WOODEN SPOON. Then, finding a box of PLASTIC GLOVES, he takes out TWO.

A different drawer: A CHEF'S KNIFE.

Jonathan takes the knife, TURNS ON THE BURNERS OF THE GAS STOVE and hovers the blade over the flame.

INT. STARCOURT MALL - (EXT.) THE GAP (1C) - NIGHT

MIKE
Hey, hey, hey. Stay awake, stay awake.
(to Will)
Let's get her on this side, on this side.

Steve and Will help move El to a more comfortable position: leaning up against Mike. Robin is uncomfortably nervous.

ROBIN
It's uh... You know, it's not actually that bad. There was a... The goalie on my soccer team, Beth Wildfire, this other girl slid into her leg and the whole bone came out of her knee, six-inches or something, it was insane.

STEVE
Robin?

ROBIN
Yeah?

STEVE
You're not helping.

ROBIN

I'm sorry.

JONATHAN

Okay, alright, El? This is gonna hurt like hell, okay?

EL

Okay.

JONATHAN

I need you to stay real still.

Jonathan puts on the gloves, then hands El the wooden spoon.

JONATHAN (CONT'D)

Here. You might wanna bite down on this, okay?

DUSTIN

Jesus Christ.

Mike grabs the spoon and brings it to El's mouth. She bites down. Jonathan readies the knife above El's throbbing wound.

DUSTIN (CONT'D)

Holy shit, holy shit.

MIKE

Do it.

JONATHAN

(whispers to himself)

Okay.

Jonathan pushes the tip of the blade into the wound. BLOOD and PUSS ooze out. Jonathan continues cutting - making a three-inch incision down El's tibia.

Jonathan drops the knife. Dustin and Mike react with horror when they see Jonathan slide two fingers under the cut.

NANCY

Jonathan!

JONATHAN

Stop talking!

Jonathan can't find that *thing* in El's leg.

JONATHAN (CONT'D)

Goddamn it.

EL
(spits out the spoon)
No! Stop it!

Nancy reaches over to Jonathan. He drops the knife.

EL (CONT'D)
(whimpers)
I can do it.
(sits up)
I can do it.

As everyone looks on, El begins to use her powers to draw the *thing* out of her leg. She struggles. Her nose begins to bleed. The *thing* comes closer and closer to the surface of El's leg.

JUST THEN, El SCREAMS! The GLASS WINDOWS of THE GAP STORE SHATTER.

The *thing* is a CHUNK OF THE MIND FLAYER.

Still using her powers, the Chunk of Mind Flayer FLOATS BEFORE HER. It STRUGGLES to break free from El's powers. With one last "push", El FLINGS the Chunk of Mind Flayer.

With a SPLAT, the chunk lands and slides to a halt nearby. IT MORPHS and begins to crawl away; slowly at first then faster.

JUST THEN, A BOOT STOMPS ON THE CHUNK.

HOPPER. JOYCE. MURRAY.

CUT TO:

OPENING CREDITS

EFFECTS IN:

INT. STARCOURT MALL - FOUNTAIN (L1) - NIGHT

Hopper is comforting El. Mike is explaining everything that has happened so far.

MIKE
The Mind Flayer, it built this monster in Hawkins, to stop El, to kill her and pave a way into our world.

NANCY

And almost did. That was just one tiny piece of it.

HOPPER

How big is this thing?

JONATHAN

It's big. Thirty-feet at least.

LUCAS

(to Hopper)

Yeah, and ah... it sort of destroyed your cabin.

(whispers)

Sorry.

STEVE

Okay, so just to be clear, this -- this big fleshy spider thing that hurt El -- it's some kind of gigantic... weapon?

NANCY

Yes.

STEVE

But instead of, like, screws and metal, the Mind Flayer made *its* weapon with melted people.

NANCY

Yes! Exactly.

STEVE

Yeah, okay. I'm just -- making sure.

JOYCE

Are we sure this thing is still out there, still alive?

MAX

El beat the shit out of it, but yeah, it's still alive.

WILL

But if we close the gate again...

MAX

Cut the brain off from the body...

LUCAS

And kill it. Theoretically.

JUST THEN, Murray, speed-walks from the other side of the food court.

MURRAY

Yoo-hoo!

He's got SOME PAPERS in his hand; waving them in the air.

INT. STARCOURT MALL - DINING AREA (1R) - MOMENTS LATER

The PAPERS are a diagram; a HAND-DRAWN MAP of the underground Soviet bunker. Murray is standing at a TABLE with Hopper.

MURRAY

Okay, this is what Alexei called The Hub. Now The Hub takes us to the Vault Room.

HOPPER

Okay, where's the Gate?

MURRAY

Right here. I don't know the scale on this, but I think it's fairly close to the Vault Room. Maybe fifty-feet, or so.

ERICA

More like five-hundred.

(beat)

What, you're just gonna waltz in there like it's Commie Disneyland, or something?

MURRAY

I'm sorry, who are you?

ERICA

(as a matter of fact)

Erica Sinclair.

(sassy)

Who are you?

MURRAY

(stammering)

Murray. Bauman.

ERICA

Listen, Mister *Bunman*, I'm not trying to tell you how to do things, but I've been down in that shithole for 24 hours. And with all do respect...

(MORE)

ERICA (CONT'D)
(to the others)
...you do what this man tells you,
you're all gonna die.

MURRAY
I'm sorry, why is this four-year-
old speaking to me?

ERICA
Um, I'm ten, you bald-bastard.

LUCAS
Erica!

ERICA
Just the facts!

DUSTIN
She's right. You're all gonna die,
but you don't have to.

Dustin steps forward, and takes control of the table and map.

DUSTIN (CONT'D)
Excuse me, excuse me. Sorry...
(to Murray)
May I?

MURRAY
Please.

Dustin and Erica sit down at the table. Dustin takes a SMALL PENCIL from his INSIDE VEST POCKET. He draws on the map while:

DUSTIN
Okay, you see this room here? This
is a storage facility. There's a
hatch in here that feeds into their
underground ventilation system.
That will lead you to the base of
the weapon. Now, it's a bit of a
maze down there, but between me and
Erica, we can show you the way.

HOPPER
You can show us the way?

DUSTIN
Don't worry, you can do all the
fighting and dangerous hero shit,
and we'll just be your --
navigators.

Dustin and Erica nod in unison.

HOPPER

No. Nope.

INT. STARCOURT MALL - (EXT.) HOT SAM (1M) - LATER

Hopper is disarming a DEAD SOLDIER. A MACHINE GUN. He checks the clip. *Loaded*. Erica makes her way over to Dustin and the other boys.

ERICA

Well, that settles it. He's gonna die. They're all gonna die.

DUSTIN

Yep. Most likely.

LUCAS

You guys survived.

DUSTIN

Barely.

(beat)

We could have really used you guys down there.

MIKE

Could have used you up here, too.

LUCAS

Yeah, man. We missed you, dude.

WILL

Yeah. Big time.

Group hug, but excluding Erica. She's kind of grossed out.

DUSTIN

I missed you guys, too.

ERICA

Please don't cry, nerds.

LUCAS

Erica!

ERICA

Keep saying my name, see what happens.

HOPPER

Hey! Heads up!
(tosses Dustin a WALKIE
TALKIE)
You can navigate, just from
someplace safe.

DUSTIN

It's not that simple.

ERICA

The signal won't reach.

DUSTIN

Not with this. You need something
with a high enough frequency band
to relay with the Russians' radio
tower. But for that to work you
need someone who has both seen
their Comms room and has access to
a super-powered handcrafted radio
tower, one preferably situated at
the highest point in Hawkins. Oh
wait -- that's me. If you want us
to navigate, you got us. But we
need a head start.

Hopper says nothing, but raises his eyebrows.

DUSTIN (CONT'D)

And a car.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - NIGHT

Steve is leading the way. Erica, Dustin, Robin are closely
following behind as they leave the front doors of Starcourt.
Steve has CAR KEYS.

STEVE

Oh, man! Now this... *this* is what
I'm talkin' about.

ROBIN

Todd-father?

The yellow Cadillac is parked nearby.

STEVE

Screw Todd! Steve's her daddy now.

They all get in the car.

ROBIN

Did you just talk about yourself in
the third person?

ERICA

Did he just call himself daddy?

STEVE

All right, where are we going?

DUSTIN

Weather-top.

STEVE

Weather-what?

DUSTIN

Just drive!

STEVE

Okay! Jesus.

INT. STARCOURT MALL - SUNKEN PLAZA (1N) - NIGHT

Murray is going through his RING OF KEYS with Jonathan and
Nancy. There has to be TWENTY KEYS on the thing.

MURRAY

Bottom lock, second-top lock, third-
top lock, top-lock.

INT. STARCOURT MALL - FOUNTAIN (L1) - ON GOING

Joyce and Will are saying their goodbyes.

JOYCE

Listen to me, I need to end this,
but I will be back before you know
it, okay?

WILL

I don't know, Mom --

JOYCE

No, listen, you're gonna be safe
there. It's -- it's far away from
all this. You just stick close to
your brother and -- and do whatever
he says. No matter what, okay?

WILL
I'm not worried about me, Mom. I'm
worried about you.

JOYCE
Oh, honey. I'm going to be fine.

Joyce moves in for a long, long hug. A bear hug.

WILL
Okay, Mom. That's enough.

JOYCE
(squeezing Will tight)
I'm gonna be fine.

WILL
Okay.
(beat)
Mom, I can't breath.
(beat)
Mom, you're suffocating me...

INT. STARCOURT MALL - FOUNTAIN SEATING (L1) - NIGHT

El and Hopper are talking; connected at the wrist by the BLUE BAND that once belonged to SARAH HOPPER, Jim's daughter. El proudly wears it now.

EL
My battery's low, but -- it will
recharge.

HOPPER
I know it will, kid. I know.

EL
I can fight.

HOPPER
Better than any of us. But right
now I need you safe. This thing is
after you. It's not after me. Do
you understand?

No response from El. Tears are welling up in her eyes. Hopper brushes the hair away from her face.

HOPPER (CONT'D)
Hey. I need you to understand.
Okay?

Hopper and El lock eyes. Hopper nods, giving El *some* reassurance. El nods back.

MIKE

Hey.

(beat)

We should probably go.

Mike, Max and Lucas are nearby. Hopper gives a reluctant sigh and El throws her arms around him for a big long hug. No words are spoken as they break apart.

HOPPER

Mike!

Mike turns to face Hopper.

HOPPER (CONT'D)

Be careful.

Mike gives a confident nod of reassurance before turning back to Max and El. Nancy, Jonathan and Will fall-in behind the trio.

Joyce joins Hopper and lets out a sigh. Hopper stares at her.

JOYCE

What?

INT. STARCOURT MALL - SERVICE HALLWAY (1B -1E) - NIGHT

Hopper, Joyce and Murray are walking through the service hallway. Hopper is leading the way, rechecking his SUBMACHINE GUN.

HOPPER

This is a two-man operation. Two!

JOYCE

Yeah, well, change of plans.

HOPPER

Change of plans?!

JOYCE

Yeah.

(to Murray)

Will you explain it to him, please?

MURRAY

We have two options here, Jim. We can turn the machine off or we can explode it.

HOPPER
Oh yeah, says who?

MURRAY
Says the man who built it!

JOYCE
Yeah, we want to explode it!

MURRAY
Or else our heroic efforts will be
all for naught! This is a three-man
operation, Jim, not two.

JOYCE
Yeah, three!

EXT. STARCOURT MALL - ENTRANCE (L2) - ON GOING

Jonathan, Nancy and Will walk out the front doors. Just behind them are Mike and Max helping a still-sore El to the WHEELER WAGON. Max notices El's nose.

MAX
El. You're bleeding.

MIKE
You okay?

EL
Yeah.

Max opens the back door of the Wagon; Mike helps El inside.

MIKE
Here, lay down.

Meanwhile, Jonathan gets in the passenger-side front seat while the rest of the kids pile into the back seat. Nancy gets in the driver's side.

INT. WHEELER WAGON - NIGHT

Nancy tries to start the car. But it won't start. Completely dead.

JONATHAN
What's wrong?

NANCY
I don't know.
(tries again)
You can't be serious. Com on!

LUCAS
Didn't your mom just buy this car?

NANCY
Yes. I'm sure it's fine.

WILL
Did you leave the lights on?

NANCY
No!

LUCAS
Do we have gas?

NANCY
Yes!
(screaming)
Come on!

JONATHAN
Whoa, whoa, whoa! Just stop, stop!

Jonathan reaches over to calm Nancy.

JONATHAN (CONT'D)
Just pop the hood.

EXT. STARCOURT MALL ENTRANCE (L2) - WHEELER WAGON - ON GOING

As Nancy pops the hood, Jonathan takes a peek to see if he can spot the problem. Nancy gets out to join him.

JONATHAN
What the hell?

NANCY
What?

JONATHAN
The ignition cable is gone.

JUST THEN, the ROAR OF BILLY'S CAMARO off in the distance. Nancy and Jonathan turn to see, about 100-yards away, headlights turn on.

EXT. BILLY'S CAMARO - ON GOING

BILLY HARGROVE glares through the smashed windshield at his targets.

EXT. STARCOURT MALL ENTRANCE (L2) - WHEELER WAGON - ON GOING

Max, Will and Lucas are staring out the window.

NANCY

Get out of the car! Back in the
mall! Back in the mall! Go! Go! Go!

Mike and Max help El out of the back.

MIKE

Be careful!

They run inside the mall.

INT. BILLY'S CAMARO - ON GOING

Billy is still revving the engine. His dark eyes stare straight ahead.

INT. SOVIET BUNKER - ELEVATOR - NIGHT

Murray, Joyce and Hopper are in the elevator room. The Elevator is descending. Murray is going over the map one more time.

MURRAY

So then I yank those cables like
I'm pulling weeds.

HOPPER

And that'll set off the alarm.

MURRAY

According to Alexei, may his soul
rest in piece. Which should give
you two an opening to retrieve the
keys from the vault.

JOYCE

And then we just follow the map to
the observation room, turn the key.

MURRAY

Kaboom. We blow this sucker sky-
high.

JOYCE

Yeah, and once the rift is closed,
we escape back through the vents.

MURRAY

Right under their Commie noses.

JOYCE

Then home free.

HOPPER

Uh --

JOYCE

Oh, God, just because it wasn't
your plan doesn't mean it was a bad
plan.

HOPPER

(argumentative)

I didn't say it was a bad plan.

JOYCE

You made a noise.

HOPPER

(defensive)

I did not make a noise.

JOYCE

You did, too. Jim, I really
think it's disrespectful...

HOPPER (CONT'D)

What is up with you and
noises...

MURRAY

Children! Children!

The two stop arguing.

MURRAY (CONT'D)

It is a good plan. A solid 'B',
which is laudable, given the
situation and time constraints.
Dare I say, if it all goes right...

The elevator THUDS to a stop; the doors begin to open.

MURRAY (CONT'D)

...they'll never even know we were
here.

On the other side of the door: FOUR ARMED SOVIET SOLDIERS.
They are clearly surprised.

SOLDIER #1
(in Russian)
Stop right there!

MURRAY
(in Russian)
Don't shoot! Don't shoot!

INT. SOVIET BUNKER - (EXT.) ELEVATOR - ON GOING

Murray steps out of the elevator waving around the map.

MURRAY
(in Russian)
Documents! Important documents. For
the Lieutenant-Comrade! He called
us -- last minute. Pardon our
sloppy appearance.

SOLDER #2
Lieutenant? What Lieutenant?

MURRAY
Lieutenant --
(not really sure what to
say)
-- Molotov?

The three soldiers look at each other.

JUST THEN, Hopper shoves Murray aside and opens fire with his
machine gun. One LONG BLAST.

MURRAY (CONT'D)
Oh, shit.
(studies the dead
soldiers)
Jim? This is crazy. Jim -- I -- I --
this. I had it under control.

HOPPER
Yeah, sure you did.

Hopper kneels down beside one of the dead soldiers and
removes the man's BERET. He fits it on his own head.

JOYCE
What are you doing?

HOPPER
I'm improvising.

EXT. FORESTED ROAD - NIGHT

Todfthr drives by. The street is completely devoid of other vehicles.

INT. TODFTHR - NIGHT

Steve is driving. Robin is next to him in the passenger seat. Erica is behind her in the backseat. Dustin is also in the backseat behind Steve.

STEVE

Jesus, how far is this place, man?

DUSTIN

Relax. We're almost there.

ROBIN

Suzie must be pretty special, huh?
I mean if you built this thing and
lugged it all the way to the middle
of nowhere just to talk to her?

DUSTIN

I mean, nobody's scientifically
perfect, but Suzie's about as close
to being perfect as any human could
possibly be.

ERICA

(to Steve)

She sound made-up to me. She sound
made-up to you?

BEAT

DUSTIN

Why are you hesitating, *Steve*?

STEVE

I'm, I'm -- I'm not! I'm not! I
think she sounds real. You know,
totally, absolutely real.

DUSTIN

Left. Turn left.

STEVE

There's no road here!

DUSTIN

Turn left now!

STEVE
Jesus! Hang on!

EXT. FIELD - NIGHT

Steve makes a hard left, smashing through a FENCE.

INT. TODFTHR - NIGHT

STEVE
Henderson, where are we going!?

DUSTIN
Up!

EXT. WEATHERTOP - NIGHT

Todfthr struggles to get up the steep hill.

INT. TODFTHR - NIGHT

ROBIN
We're not going make it!

STEVE
Yes we are!

ROBIN
(softly)
Come on, baby.

STEVE
(yelling)
Come on, baby!

EXT. TODFTHR - NIGHT

Almost at the top, but not quite. Todfthr stops - STUCK in the soft grass just short of WEATHERTOP.

INT. TODFTHR - NIGHT

STEVE
Come on!

The wheels are spinning, but Todfthr is going no where. We can HEAR THE ENGINE STRAINING AND THE TIRES SPINNING.

ROBIN
I guess the Todfthr has its
limitations.

Steve kills the engine and they all get out.

EXT. TODFTHR - NIGHT

They aren't too far from Weathertop. CEREBRO is still set up and functioning as normal.

EXT. WEATHERTOP - NIGHT

A red BEACON is FLASHING on the very top of the antenna. Mike is trying to get through to Dustin. STATIC overlaps:

MIKE (O.S.)
Scoops Troop, do you copy?

Steve, Dustin, Robin and Erica are making their way to the top. The transmission is getting clearer.

MIKE (O.S.) (CONT'D)
Scoops Troop, do you copy?

INT. STARCOURT MALL - FOUNTAIN (L1) - NIGHT

MIKE
(into his walkie)
Scoops Troop, I repeat, do you
copy? We're trapped in the mall and
in need of emergency
transportation.

**INT. STARCOURT MALL - (EXT.) ORANGE JULIUS (10 - 1P) - ON
GOING**

El is sitting with Lucas who's preparing his slingshot. Mike CAN BE SEEN IN THE BACKGROUND PACING BY THE FOUNTAIN.

MIKE (O.C.)
Scoops Troop, do you copy? Billy
has found us. He has disabled our
car and we are trapped in the mall.

**INT. STARCOURT MALL - (EXT.) IMPERIAL PANDA (10 - 1P) - ON
GOING**

Nancy disarms one of the dead RUSSIAN MERCS. 9MM PISTOL.

MIKE (O.C.)
Repeat: Billy has disabled our car
and we are trapped in the mall.

AS MIKE'S VOICE FADES AWAY:

MAX
(to Nancy)
You're gonna kill him, aren't you.

NANCY
This is just a precaution, okay?

WILL
And not just against Billy. If he
knows we're here, so does the Mind
Flayer.

MIKE (O.C.)
Scoops Troop. I repeat: we are in
need of emergency transportation.
Do you copy?

INT. STARCOURT MALL - (EXT.) HOT SAM (1M - 1L) - ON GOING

Mike is walking around the food court - trying to locate a
good spot where his transmission can reach Dustin and
Cerebro.

**INT. STARCOURT MALL - (EXT.) IMPERIAL PANDA (1O - 1P) - ON
GOING**

NANCY
(referring to the
Chrysler)
No chance that thing'll drive,
right?

JONATHAN
We don't need it to drive. We just
need the ignition cable.

I/E. STARCOURT MALL - NEW YORK PIZZA (1L) - ON GOING

The CHRYSLER is a wreck, still flipped over on its roof.
Lucas, Max, Mike, Nancy and Jonathan are all trying - by hand
- to get it back on its tires.

The vehicle hardly budes.

LUCAS
Shit.

EL
Let me try.

MIKE
(exhausted)
El --

El takes an unsteady step forward.

EL
I can do it.

**INT. STARCOURT MALL - (EXT.) GREAT COOKIE (1J) - MOMENTS
LATER**

They are all standing behind El. She lifts her and INTENSELY FOCUSES on the Chrysler.

We can HEAR METAL buckling, LOW FREQUENCY HUM. BLOOD drips from El's nose as she struggles to telekinetically flip the car on its tires.

INT. SOVIET BUNKER - DEATH STAR HALLWAY - NIGHT

A RED COLORED TUK-TUK zooms past.

Murray is driving, wearing a SOVIET UNIFORM. Beside him, Hopper, also in a SOVIET UNIFORM and still armed with a MACHINE GUN. Joyce is in the back (O.S.).

**INT. SOVIET BUNKER - DEATH STAR HALLWAY - THE HUB GATE - ON
GOING**

They pull up to a GATE where a PORTLY SOVIET GUARD, male, 30s, is smoking. The confused guard approaches Murray.

GUARD
(in Russian)
Can I help?

MURRAY
(in Russian)
Picking up.

GUARD
(in Russian)
Do I know you?

MURRAY
(in Russian)
New recruits. Landed last night.

Murray smiles at the guard. Hopper squeezes his gun -- ready to shoot.

GUARD
(in Russian)
Say goodbye to sunlight.

MURRAY
(in Russian)
Who needs sunlight when we have one
another, eh Comrade?

GUARD
(sarcastic scoff, in
Russian)
Indeed, Comrade.

MURRAY
(in Russian)
And a bottle of Stolichnaya! Ah?

The guard and Murray break out in hysterical laughter. Murray nudges Hopper. Hopper reluctantly, and nervously, laughs along.

Still laughing, the guard reaches over to the wall and PUSHES A BUTTON that opens the gate.

INT. SOVIET BUNKER - ANTEROOM, FUEL STORAGE ROOM - ON GOING

The GATE OPENS. Murray and the guard are still laughing while Murray drives through. He rounds a corner and parks the TUK TUK. The gate closes behind them.

Murray opens the back of the Tuk Tuk where Joyce has been sitting.

JOYCE
Why are you talking so much?

MURRAY
He was nice.

JOYCE
He was nice?

MURRAY
He was a nice guard.

HOPPER

Yeah, I mean, we should probably invite him over after all this is done.

JOYCE

Yeah, I can bake him a casserole.

HOPPER

Get a six-pack, share some laughs. You know, have a drink.

INT. SOVIET BUNKER - FUEL STORAGE ROOM - MOMENTS LATER

Murray crouches down and lifts a FLOOR PANEL leading to the ventilation system.

MURRAY

Anyone wanna trade jobs?

JUST THEN, the WALKIE TALKIE comes alive.

DUSTIN (O.S.)

Bald Eagle do you copy?

EXT. WEATHERTOP - NIGHT

DUSTIN

Bald Eagle, I repeat, this is Scoops Troop, do you copy?

INTERCUT: FUEL STORAGE ROOM & WEATHERTOP

MURRAY

Yes, I copy.

DUSTIN

Call sign?

MURRAY

(sighs, then reluctantly)
Bald Eagle.

DUSTIN

Please repeat.

MURRAY

(raising his voice)
Bald Eagle! This is Bald Eagle!

DUSTIN
Copy that! Good to hear your voice,
Bald Eagle. What's your twenty?

MURRAY
(no patience)
We reached the vent. I'll contact
you when I need you. Until then,
silence!

DUSTIN
Roger that, Bald Eagle, this is
Scoops Troop going radio-silent.
Ten-ten, over.

INT. SOVIET BUNKER - FUEL STORAGE ROOM - MOMENTS LATER

MURRAY
I hate children.

And with that, Murray drops into the vent. Then, looking up
at Joyce and Hopper:

MURRAY (CONT'D)
Remember, if anyone says anything,
just --

JOYCE
Smile and nod.

HOPPER
Good luck.

With one final look to Hopper and Joyce, Murray descends -
under the floor and into the ventilation system.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - NIGHT

The teen are, once again, trying to flip the CHRYSLER onto
its wheels. But this time, they're using STEEL STANCHIONS for
leverage.

JONATHAN
Okay. Now all the way!
Ready...three, two, one... Push!

Mustering every ounce of strength they have, the group - less
El - push the car back onto its wheels.

MIKE
(out of breath)
Told you. Physics!

Jonathan and Nancy head to the front of the car and try to open the hood.

NANCY
How do we get it open?

JONATHAN
Uh, there should be a latch. Check under the wheel.

Nancy goes over to the driver's side to look.

JONATHAN (CONT'D)
See it?

NANCY
I don't know. Hold on.

Max sees El across the food court picking through a GARBAGE RECEPTACLE.

MAX
(to Mike)
What's she doing?

INT. STARCOURT MALL - SUNKEN PLAZA (N/NE) - ON GOING

El fishes out an empty CAN OF NEW COKE.

She walks over to the ledge of a ROOF SUPPORTING COLUMN and places the can on the ledge. She hesitates a moment, takes a deep breath, then concentrates on the can - attempting to telekinetically crush it.

FLASHBACK:

INT. HAWKINS LAB - 3 YEARS EARLIER - DAY

El, sitting at a TABLE, concentrating on an empty COCA-COLA CAN. In a matter of seconds, she TELEKINETICALLY CRUSHES IT.

END OF FLASHBACK.

INT. STARCOURT MALL - SUNKEN PLAZA (N/NE) - ON GOING

Her powers are not working.

MIKE
El? You okay?

El looks to Mike. Then back to the can.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

Jonathan and Nancy manage to get the hood open.

NANCY

Do you see it?

JONATHAN

I don't know. It should be right here.

(whispers)

Distributor, distributor.

JUST THEN, Will senses something. GOOSEBUMPS form on the back of his neck. He glances over his shoulder.

INT. STARCOURT MALL - SUNKEN PLAZA (N/NE) - ON GOING

POUNDING. FOOTSTEPS APPROACH.

Max looks up to the GLASS ATRIUM. She can see a LARGE SHADOW. The glass is vibrating.

MAX

Mike.

Mike looks up. We can HEAR THE GLASS CRACKING. The LIGHTS START TO FLICKER.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

JONATHAN

Got it!

He pulls the CABLES he needs from the Chrysler.

MIKE (O.C.)

(screams)

Nancy!

INT. STARCOURT MALL - SUNKEN PLAZA (N/NE) - ON GOING

The glass is BENDING, SHIFTING, CRACKING.

Mike grabs El by the hand, and they all run.

JUST THEN, the glass shatters. The BLUE COLORED IRON SUPPORT BEAMS come crashing to the ground along with millions of GLASS SHARDS.

On top: THE MIND FLAYER. It BELTS OUT A FRIGHTENING SCREAM.

INT. SOVIET BUNKER - (EXT.) ELEVATOR - NIGHT

The door opens. It's GIRGORI. With him are THREE HENCHMEN IN PLAIN CLOTHES. They study the dead soldiers - all stripped of their uniforms. TWO UNIFORMED ARMED GUARDS approach.

GUARD #1
(in Russian)
We just found them like this.

GRIGORI
(in Russian)
The American.

INT. SOVIET BUNKER - FUEL STORAGE ANTEROOM - NIGHT

Hopper is pacing back and forth.

HOPPER
It's taking too long.

JOYCE
It's fine.

HOPPER
No, it's not. It's not! She could have died back there. She almost did.

JOYCE
Well she's safe now. She's on her way to Murray's. That *thing* won't find her. Not before we kill it.

HOPPER
Hey! This isn't the way this is supposed to work, all right? You're supposed to say, *Yes I told you so. That's why we needed to get back to the kids.*

JOYCE
Oh, yeah, and then you say something like...
(mimicking Hopper)
Yeah, well, it's really hard to listen to you when you make everything sound like it's the end of the goddamn world.

BEAT

HOPPER
You know, I think despite
everything, I mean, despite
arguing...
(bashfully)
I think we make a pretty good team.

JOYCE
Well, we made it this far, didn't
we?

HOPPER
Yeah. We did.
(softer)
We did.

JOYCE
So, did I get the job, or what?

With a coy smile, Joyce glances over to Hopper. He returns
the gesture.

JOYCE (CONT'D)
Ah, come on. *Detective Byers*. It
has a ring, doesn't it?

HOPPER
It's kind of hard to serve in a
town where you don't live,
Detective.

BEAT.

HOPPER (CONT'D)
You're still moving outta here. I
mean, that is the plan, right?

JOYCE
(non-committal)
Eh, we'll see how it goes.

HOPPER
How it goes? How what goes?

JOYCE
You know, if -- if we actually do
make it out of here, we -- we
deserve to celebrate, right?

HOPPER
Yeah.

Hopper sits down beside Joyce.

HOPPER (CONT'D)
I mean, yes. Absolutely.

JOYCE
I hear Enzo's is pretty good.
(beat)
Whatdya' say? Friday, eight
o'clock?

Slightly taken aback.

HOPPER
Uh, El likes to watch Miami Vice on
Fridays. It -- it starts at ten, so
I -- I can't be out late on a
Friday.

JOYCE
Okay. Well how about seven then?

HOPPER
Seven? Enzo's? I meet you there?

JOYCE
Nah, you pick me up.

HOPPER
Picking you up. Seven PM. Friday.

JOYCE
Yeah, it's a date.

Hopper inhales sharply. Then:

HOPPER
Just for clarification, just
because I -- I mean, just -- if --
When you say *date*, just so we're
crystal clear about things -- so
there's no confusion...

JOYCE
(interrupting)
Yeah, Hop?

HOPPER
Yeah?

JOYCE
Stop talking or I'm gonna change my
mind.

HOPPER
Ah, yeah, okay, yeah.

INT. SOVIET BUNKER - VENTILATION DUCT - NIGHT

Murray, FLASHLIGHT in hand, is crawling. He stops at a crossing.

MURRAY
(into WALKIE)
Scoops Troop, this is --
Bald Eagle. I've reached another
junction.

EXT. WEATHERTOP - NIGHT

Dustin and Erica are following the map and navigating.

DUSTIN
(to Erica)
This is what?

ERICA
The fourth junction.

DUSTIN
All right, so if memory serves,
this is right after the *My Little
Pony thesis*.

ERICA
We went left, so he has to go
right.

DUSTIN
Right.
(into the walkie)
Fly right, Bald Eagle. Fly right!

INT. SOVIET BUNKER - VENTILATION DUCT - NIGHT

MURRAY
(sardonic)
Roger that. Fly right.
(to himself)
Little shit.

EXT. WEATHERTOP - MOMENTS LATER

ROBIN
What's the *My Little Pony thesis*?

ERICA
Don't get him started.

ROBIN
Get him started? Just tell me.

STEVE
Hey, guys?

Standing at the EDGE OF WEATHERTOP looking down at Starcourt Mall, Steve watches as the LIGHTS FLICKER WILDLY. Robin, Erica and Dustin rush over.

Dustin rushes back to Cerebro, then into the microphone:

DUSTIN
Griswold Family, this is Scoops Troop! Do you copy? Over!

INT. STARCOURT MALL - SUNKEN PLAZA (SW) - NIGHT

The WALKIE TALKIE is sitting on a BENCH.

DUSTIN (O.S.)
Griswold Family, I repeat, this is Scoops Troop. Do you --

JUST THEN, a TENTACLE GRABS THE WALKIE. The Mind Flayer SHRIEKS.

EXT. WEATHERTOP - NIGHT

HEARING THE SHRIEKS, Dustin continues:

DUSTIN
Griswold Family, do you copy?

INT. STARCOURT MALL - SUNKEN PLAZA (SW) - NIGHT

The Mind Flayer STARES CURIOUSLY at the walkie.

DUSTIN (O.S.)
Griswold Family, this is Scoops Troop. Please confirm your safety!

The Mind Flayer SHRIEKS into the walkie.

INT. WEATHERTOP - NIGHT

DUSTIN
Griswold Family, this is Scoops Troop! Please confirm your safety!

INT. STARCOURT MALL - SUNKEN PLAZA (SW) - NIGHT

The Mind Flayer THROWS THE WALKIE across the food court.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

The walkie hits the wall, then bounces off the Chrysler, BREAKING INTO SEVERAL PIECES BEFORE IT HITS THE GROUND.

Dustin's transmission becomes an incoherent mess of STATIC AND BROKEN WORDS:

DUSTIN (O.S.)
Griswold Family, this is Scoops
Troop! Please confirm your safety!
Are you en-route to Bald Eagle's
nest?

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

Taking cover behind the Chrysler are Lucas, Nancy, Jonathan and Will.

DUSTIN (O.S.)
Do you copy? Griswold Family? Do
you copy?

INT. STARCOURT MALL - KIOSK - (EXT.) THE GAP (1C) - ON GOING

The Mind Flayer passes by a KIOSK, under which El, Mike and Max are hiding.

INT. STARCOURT MALL - (EXT.) THE GAP (1C) - ON GOING

The Mind Flayer finds the PIECE OF ITSELF FROM EL'S LEG AND ABSORBS IT BACK INTO ITS BODY.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

The damaged walkie lies on SHATTERED GLASS near the Chrysler.

DUSTIN (O.S.)
(broken, distorted)
Griswold Family, do you copy?
Griswold Family, do you copy?

EXT. WEATHERTOP - NIGHT

DUSTIN
(yelling)
Do you copy!?

Steve gets up and runs back to Todfthr.

ERICA
Where are you going?

STEVE
To get them the hell outta there!
Stay here, contact the others!

ROBIN
Shit

Robin goes after Steve.

DUSTIN
Wait! Robin!
(underhand tosses a WALKIE
TALKIE)
Stay in touch.

ROBIN
Got it.

DUSTIN
(to Murray)
Bald Eagle, this is Scoops Troop.
What's your twenty?

INT. SOVIET BUNKER - VENTILATION DUCT - NIGHT

MURRAY
(to Dustin)
I told you, radio silence!

EXT. WEATHERTOP - NIGHT

DUSTIN
(to Murray)
Yeah, but we have a problem.

INT. SOVIET BUNKER - FUEL STORAGE ANTEROOM - NIGHT

HOPPER
(to Dustin)
What kind of problem?

INT. STARCOURT MALL - KIOSK - (EXT.) THE GAP (1C) - NIGHT

The Mind Player walks past the kiosk where Max, Mike and El are hiding.

INT. STARCOURT MALL - SUNKEN PLAZA (N/NE) - ON GOING

The Mind Player makes its way across the sunken plaza, its MASSIVE JOINTED LEG damaging a nearby SUPPORT COLUMN.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

The Mind Player approaches the Chrysler. Looking at the IMAGE IN THE BROKEN REARVIEW MIRROR, Nancy notices the Mind Player getting closer.

INT. STARCOURT MALL - KIOSK - (EXT.) THE GAP (1C) - ON GOING

Mike sits up and peers over the counter, then crouches back down.

MIKE

(to Max)

It's turned away. If we go up the stairs now, we'll make it.

MAX

No way, not with El's leg.

MIKE

We have to try.

El touches Mike's arm.

EL

There's another way -- to get out.
Through The Gap.

Mike sits up once again, checking on the Mind Player, then:

MIKE

Okay. -- Now!

AT THAT MOMENT, the trio get up and run into The Gap.

INT. STARCOURT MALL - THE GAP (1C) - ON GOING

At the entrance, Mike accidentally KNOCKS OVER A DISPLAY ITEM, causing a CRASHING SOUND.

INT. STARCOURT MALL - SUNKEN PLAZA, (EXT.) GREAT COOKIE (1J) - ON GOING

The NOISE gets the Mind Player's attention. It moves to The Gap.

INT. STARCOURT MALL - (EXT.) THE GAP (1C) - ON GOING

The Mind Player is too big to go into the store. So, one of its TENTACLES EASES OUT FROM ITS BODY to investigate the noise.

INT. STARCOURT MALL - THE GAP (1C) - ON GOING

CAMERA FOLLOWS as the tentacle winds its way into the store, carefully going around displays. The TENTACLE STOPS. Then, LUNGES FORWARD AND GRABS AHOLD OF A MANNEQUIN wearing the SAME SHIRT AS EL.

The Mind Player briefly studies the mannequin, then FLINGS IT AGAINST THE WALL.

INT. STARCOURT MALL - THE GAP (1C) - DISPLAY SHELVING - ON GOING

MAX'S, EL'S AND MIKE'S HIDING SPOT. The mannequin hits the wall and BREAKS INTO A FEW PIECES. Bits of it land on the floor right beside the trio.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

Murray pops his head out of the ventilation duct. Then, with a SIGH of EXHAUSTED RELIEF:

MURRAY
(into walkie)
Bald Eagle has landed. Repeat --

EXT. WEATHERTOP - NIGHT

Back to Erica and Dustin listening in.

MURRAY (O.S.)
-- Bald Eagle has landed.

INT. SOVIET BUNKER - FUEL STORAGE ANTEROOM - NIGHT

Hopper is relieved, but still pacing frantically.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

Murry takes out the MAP FROM HIS POCKET. He studies it briefly before glancing around the room. He ROTATES THE MAP.

INT. SOVIET BUNKER - FUEL STORAGE ANTEROOM - NIGHT

Hopper is getting impatient.

HOPPER
(to Murray)
Come on! How much longer?

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

MURRAY
(to Hopper)
I don't know, I've never done this before!

Again, Murray ROTATES THE MAP.

MURRAY (CONT'D)
Okay.

He looks to his RIGHT.

MURRAY (CONT'D)
Okay, okay!

Murray rushes to a CABINET CONTAINING WIRES AND FUSES.

MURRAY (CONT'D)
(to Hopper)
Get ready, lovebirds, you're almost up to bat.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - NIGHT

Jonathan peers through the mangled metal of the car watching the Mind Flayer.

INT. STARCOURT MALL - THE GAP (1C) - NIGHT

The Mind Flayer's TENTACLE FLEXES ITS CLAWS as it probes various areas around the shop. It rounds a corner and finds the BUSTED MANNEQUIN where it landed.

INT. STARCOURT MALL - THE GAP (1C) - CASH COUNTER - ON GOING

Mike, Max and El changed position.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

Murray starts PULLING FUSES AND WIRES.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

SCIENTISTS manning the CONTROLS are confused. READINGS ON THE EQUIPMENT FLASH RED. ALARMS SOUND.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

PIECE BY PIECE, Murray is dismantling the panel. SPARKS are flying.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

CONFUSED SCIENTISTS are powerless.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

With a gleeful smile, Murray throws A BIG SWITCH.

INT. SOVIET SUNKER - RIFT LAB - NIGHT

Lights are DIMMING AND FLICKERING. SPARKS are spitting from THE KEY. SCIENTISTS are running away. A SCIENTIST WEARING PROTECTIVE GEAR pushes a LARGE RED BUTTON ON THE SIDE OF THE KEY. The ENERGY BEAM IS FIRING INTO THE WALL; THE RIFT IS OPENING

INT. SOVIET BUNKER - FUEL STORAGE ANTEROOM - NIGHT

A RED ALARM LIGHT ON THE WALL FLASHES, an ALARM SOUNDS. Hopper and Joyce run for the door. Hopper uses his stolen KEY CARD to disengage the lock.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - NIGHT

Lucas prepares his SLINGSHOT.

NANCY
What are you doing?

LUCAS
Don't worry.

INT. STARCOURT MALL - THE GAP (1C) - CASH COUNTER - ON GOING

The Mind Flayer's TENTACLE IS METICULOUSLY SEARCHING. Mike, El and Max are frozen with fear.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

Lucas stands up, SLINGSHOT at the ready. He takes careful aim at the Mind Flayer. With the ease and confidence of a professional marksman, Lucas PULLS BACK ON THE SLINGSHOT. Slowly. Quietly. Carefully.

INT. STARCOURT MALL - THE GAP (1C) - CASH COUNTER - ON GOING

The tentacle is slowly creeping toward Max, Mike and El. Mike shifts his eyes, the TENTACLE IS INCHES FROM HIS LEFT SHOULDER.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

Lucas pulls back on the slingshot.

INT. STARCOURT MALL - (EXT.) SAM GOODY (1F) - ON GOING

Lucas FIRES!

POP!

A BALLOON, tied to a STANCHION where the Chrysler once stood, EXPLODES.

INT. STARCOURT MALL - THE GAP (1C) - ON GOING

The TENTACLE QUICKLY RETRACTS. THE MIND FLAYER goes to investigate the sound.

INT. STARCOURT MALL - (EXT.) NEW YORK PIZZA (1L) - ON GOING

Jonathan sits up from behind the car and spots the Mind Flayer. Then:

JONATHAN
Go, go, go, go, go!

Lucas, Will, Nancy and Jonathan make a run for it. They HOP OVER THE COUNTER and into the NEW YORK PIZZA KITCHEN.

INT. STARCOURT MALL - NEW YORK PIZZA (1L) - KITCHEN - ON GOING

Lucas, Will, Nancy and Jonathan run through the KITCHEN, out the BACK DOOR, and into the SERVICE HALLWAY.

INT. STARCOURT MALL - THE GAP (1C) - CASH COUNTER - ON GOING

Mike, Max and El also make a run for it. They head for the BACK ROOM.

INT. STARCOURT MALL - THE GAP (1C) - BACK ROOM - ON GOING

Mike, Max and El run through the room, out the BACK DOOR, and into the SERVICE HALLWAY.

INT. STARCOURT MALL - SERVICE HALLWAY (1K - 1M) - ON GOING

Will, Lucas, Jonathan and Nancy round a corner and run up a FLIGHT OF STAIRS.

INT. SOVIET BUNKER - TUNNELS - NIGHT

ALARMS ARE SOUNDING. SCIENTISTS and SOLDIERS are running. Hopper and Joyce are hiding BEHIND A WALL, watching. When the coast is clear:

HOPPER

Let's go.

INT. SOVIET BUNKER - VAULT ROOM CORRIDOR - MOMENTS LATER

Hopper and Joyce are running in one direction, passing FOUR SOLDIERS running in the opposite direction. Hopper and Joyce round a corner and ASCEND A FLIGHT OF STAIRS in the VAULT ROOM ANTEROOM.

INT. SOVIET BUNKER - VAULT ROOM ANTEROOM - TOP OF STAIRS - ON GOING

An ARMED SOLDIER comes out of a DOOR at the very moment Joyce and Hopper get there.

SOLDIER
(in Russian)
Did Mikhail send for you?

Joyce and Hopper smile and nod in unison. The soldier JERKS HIS HEAD, indicating the DOOR BEHIND HIM, before moving on.

Joyce and Hopper round a corner, FINDING A CLOSED DOOR. Using the STOLEN KEY CARD, Hopper unlocks the door.

INT. SOVIET BUNKER - VAULT ROOM - ON GOING

They enter the room and SEE AN OCTAGONAL TUNNEL, BATHED IN RED LIGHT. At the end of the tunnel, EMBEDDED INTO THE WALL, IS A SAFE.

Hopper and Joyce walks through the short tunnel and stand in front of the SAFE.

HOPPER
All right.

JOYCE
Okay.

HOPPER
Give me the code.

JOYCE
Okay. Six-six-two. Six-oh-eight, oh-oh-four.

On the safe's front panel is a NUMERIC KEYPAD. Hopper types THE NUMBERS.

The panel BEEPS and FLASHES A RED LIGHT. Hopper tries to open the panel, but it's still locked.

HOPPER
Uh... Again?

JOYCE
Six-six-two, six-oh-eight, oh-oh-four.

HOPPER TYPES THE NUMBER IN. A LIGHT FLASHES RED. The panel BEEPS. Hopper slowly backs away from the safe. Hopper takes out his WALKIE TALKIE:

HOPPER
Murray? Your goddamn code is wrong.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

Murray is still *working* at the ELECTRICAL PANEL.

MURRAY
(into his WALKIE)
What? Are you sure?

INTERCUT: MACHINE ROOM & VAULT ROOM

HOPPER
Yeah -- I'm sure.

MURRAY
Uh, well. I suppose it *could* be wrong.

HOPPER
How -- could it be wrong?

MURRAY
The code is a number -- a famous number. Planck's constant. I thought I knew it.

EXT. WEATHERTOP - NIGHT

Erica and Dustin are LISTENING TO THE CONVERSATION.

DUSTIN
Planck's constant?

ERICA
You know it?

DUSTIN
Not by heart. You?

ERICA
I'm not a nerd, *nerd*.

We can HEAR MURRAY AND HOPPER ARGUE IN THE BACKGROUND.

MURRAY (O.S.)
He told me it was Planck's constant, which I know. Why would I need him to give me a number I already know?

Just then, Dustin SWITCHES CHANNELS ON THE CEREBRO.

ERICA
What are you doing?

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - NIGHT

Lucas, Will, Nancy and Jonathan run out the front doors and dash to the WHEELER WAGON.

JONATHAN
Go, go, go, go!

Will and Lucas hop in the back seat. Jonathan and Nancy go under the hood. Jonathan installs the STARTER CABLES.

Off in the distance - Billy's CAMARO ENGINE REVS.

EXT. BILLY'S CAMARO - ON GOING

He stares straight ahead, REVING the ENGINE.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - ON GOING

NANCY
Get the car started. Go!

Jonathan closes the hood and gets in the DRIVER'S SIDE. Nancy gets into position. She pulls back the slide of the 9MM BARETTA, launching a round into the chamber.

Nancy readies herself. Standing in true form, aiming the pistol straight ahead - at Billy.

THE CAMARO ENGINE REVS.

INT. WHEELER WAGON - ON GOING

Jonathan tries to start the car. The ENGINE SPUTTERS.

JONATHAN
No, no, no! Come on!

INT. BILLY'S CAMARO - ON GOING

Billy slams the Camaro in gear. PEDAL TO THE MEDAL, he tears off toward Nancy and the Wheeler Wagon.

INT. WHEELER WAGON - BACK SEAT - ON GOING

Will
Come on!

LUCAS
We gotta go!

EXT. WHEELER WAGON - ON GOING

Nancy opens fire on the Camaro. ONE SHOT. ANOTHER SHOT.

INT. BILLY'S CAMARO - ON GOING

TWO SHOTS HIT THE WINDSHIELD. Billy continues - heading right for Nancy and the Wheeler Wagon.

INT. WHEELER WAGON - FRONT SEAT - ON GOING

Jonathan is frantically trying to get it started.

EXT. WHEELER WAGON - ON GOING

Nancy fires TWO MORE ROUNDS. Then ANOTHER.

INT. BILLY'S CAMARO - ON GOING

TWO MORE BULLETS pierce through.

EXT. WHEELER WAGON - ON GOING

Nancy fires TWO MORE SHOTS. The SLIDE OF THE PISTOL LOCKS BACK.

Billy gets CLOSER. CLOSER. Nancy freezes for a moment, then JUMPS AWAY A SPLIT SECOND BEFORE:

WHAM!

TODFTHR, driven by Steve, T-BONES the Camaro.

Billy is knocked UNCONSCIOUS. The Camaro BURSTS INTO FLAMES.

INT. TODFTHR - ON GOING

STEVE
Are you okay?

ROBIN
Ask me tomorrow?

SNARLING catches the attention of Robin and Steve. They look up to the roof of Starcourt and SEE THE MIND FLAYER EMERGE.

ROBIN (CONT'D)

Oh shit.

The Wheeler Wagon pulls up beside them.

NANCY

Get in!

Steve and Robin jump out of Todfthr and into the back of the Wheeler Wagon.

STEVE

Go, go!

The Wheeler Wagon peels out of the lot. THE MIND FLAYER GIVES CHASE.

EXT. SUZIE'S HOUSE - SALT LAKE CITY, UTAH - NIGHT

A nice suburban middle class neighborhood on the FOOTHILLS OF SNOW-CAPPED MOUNTAINS. On the roof of the two-story home sits a LARGE ANTENNA; A RED BEACON FLASHES.

INT. SUZIE'S BEDROOM - NIGHT

SUZIE, 14, glasses and long black hair (think Phoebe Cates, but hotter), is sitting by her bed reading a BOOK - THE WIZARD OF EARTHSEA.

CRACKLES of STATIC until:

DUSTIN (O.S.)

Suzie, do you copy?

Suzie lowers her book and her eyes grow bigger.

ON HER DESK sits her SWAN 350 TRANSCEIVER, SPEAKER, AND A TABLE-TOP MICROPHONE.

DUSTIN (O.S.) (CONT'D)

Suzie, do you copy?

Suzie gets up and dashes to the radio. SMILING AND EXCITED. She sits down at her desk, and responds:

SUZIE

This is Suzie. I copy.

DUSTIN (O.S.)
Suzie!

SUZIE
Dusty-bun!

EXT. WEATHERTOP - NIGHT

ERICA
Dusty-bun?

INTERCUT: SUZIE'S BEDROOM & WEATHERTOP

SUZIE
Where have you been?

DUSTIN
I'm so, so sorry. I -- I've been
really busy. Uh, trying to save the
world from Russians and monsters

SUZIE
(without sarcasm)
Of course you have!

ERICA
Get the goddamn number already.

Suddenly, Suzie isn't smiling.

SUZIE
Who was that?

DUSTIN
Uh, it -- it was -- I don't know,
actually. I think it was just some
interference. So why don't we
change frequency -- to one-four-
point-one-five-eight.

SUZIE
Copy that, shifting frequency.
Standby.

Suzie adjusts the dial to the correct frequency.

EXT. FORESTED ROAD - NIGHT

The Wheeler Wagon races by. The Mind Flayer is right behind.

DUSTIN
What?

SUZIE
I want to hear *it*.

DUSTIN
(nervously)
Not right now.

SUZIE
(demanding, but in a cute-
pouty kind of way)
Yes, *now*, Dusty-bun.

DUSTIN
Suzie-poo, this is urgent.

SUZIE
Yes, yes, you're saving the world,
I heard you the first time. But Ged
is also saving Earthsea and he's
about to confront the shadow, so
this is Suzie, signing off.

She CLICKS the microphone to cease transmission.

DUSTIN
Wait, wait, wait! Okay.

Just as Suzie is turning her back:

DUSTIN (O.S.) (CONT'D)
Okay, okay.

Suzie grins from ear to ear.

Dustin lets out a SIGH.

DUSTIN (CONT'D)
(quietly)
Shit.

After a brief moment, he raises the microphone to his mouth,
and:

DUSTIN (CONT'D)
(singing)
Turn around. Look at what you
see...

It's **"THE NEVER ENDING STORY"** song. Dustin shyly looks at
Erica, who is clearly stunned, and then looks the other way.
He continues:

DUSTIN (CONT'D)
In her face...

INTERCUT WHILE SINGING:

- Steve and Robin in the back of the Wheeler Wagon while the Mind Flayer continues pursuing.
- Suzie starts signing with Dustin. They are harmonizing.
- Dustin smiling and becoming more relaxed when he hears Suzie singing with him.
- Split screen with Suzie and Dustin harmonizing.
- Hopper and Joyce reactions.
- Murray reaction.
- Will and Lucas reactions.
- Erica, sitting in stunned awe.

DUSTIN, SUZIE
(harmonizing, vocalizing)
Look at what you see.
In her face,
The mirror of your dreams.
Make believe I'm everywhere
Given in the light.
Written on the pages is
The answer to
A never-ending story.
Reach the stars,
Fly a fantasy.
Dream a dream,
And what you see will be.
Rhymes that keep their secrets will
Unfold behind the clouds.
And there upon a rainbow is
The answer to a never-ending story.
Story.

The MUSIC FADES, the two stop singing. Dustin GIGGLES.

INT. SUZIE'S BEDROOM - NIGHT

SUZIE
Planck's constant is six-point-six-
two-six-zero-seven-zero-zero-four.

INT. SOVIET BUNKER - VAULT ROOM - NIGHT

Hopper dashes over to the safe and types in the number on the keypad.

GREEN LIGHT. Then, the SAFE DOOR CLICKS OPEN. Inside, the SILVER BRIEFCASE containing the TWO KEYS needed to fire THE KEY. Hopper takes the case, and shuts the door.

EXT. WEATHERTOP - NIGHT

DUSTIN
(to Suzie)
You just saved the world.

INT. SUZIE'S BEDROOM - NIGHT

Suzie lets out a happy sigh, then:

SUZIE
Gosh, I miss you, Dusty-bun.

INTERCUT: SUZIE'S BEDROOM & WEATHERTOP

DUSTIN
No, I miss you more, Suzie-poo.

SUZIE
Miss you more, multiplied by all
the stars in our galaxy.

DUSTIN
No, I miss you...

ERICA
Enough!

Erica turns off Cerebro.

INT. SUZIE'S BEDROOM - NIGHT

STATIC. Suzie stares at the microphone.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - NIGHT

The Camaro is still burning. Billy stumbles out. He uses the car as a crutch as he struggles to get to his feet.

A BUZZER SOUNDS. Billy looks toward the noise.

EXT. STARCOURT MALL - LOADING DOCK (L2) - ON GOING

Mike, El and Max walk through an AUTOMATED GATE heading for the parking lot.

Billy and Max lock eyes.

MAX

Shit!

They turn and head back inside.

MIKE

Go, go, go, go!

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - ON GOING

Billy limps his way over to the loading dock gate.

EXT. STARCOURT MALL - LOADING DOCK (L2) - ON GOING

Quickly, the trio make their way to the door. Max stops, and runs back to the gate. She MASHES A BUTTON, the gate BEGINS CLOSING.

EXT. FORESTED ROAD - NIGHT

The Wheeler Wagon is still out-pacing the Mind Flayer.

JUST THEN, the Mind Flayer SLOWS. STOPS. Then, it turns and heads the OPPOSITE DIRECTION.

INT. WHEELER WAGON - ON GOING

STEVE

It's turning around!

NANCY

What?

STEVE

It's turning around!

LUCAS

Maybe we wore it out.

JONATHAN

I don't think so. Hold on!

EXT. FORESTED ROAD - ON GOING

Jonathan PULLS A 180, then races off - HEADING BACK TO STARCOURT.

EXT. STARCOURT MALL - LOADING DOCK (L2) - GATE - NIGHT

Billy stops the gates from closing, then SEPARATES THE DOORS WITH EASE - DARK VEINS BULGE FROM HIS ARMS, CHEST AND FACE.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - NIGHT

Mike, El and Max are RUSHING THROUGH THE HALLWAY. The lights are FLICKERING.

INT. SOVIET BUNKER - RIFT LAB - NIGHT

ALARMS are ringing. SCIENTISTS and SOLDIERS are running around. A SOLDIER WEARING FULL PROTECTIVE GEAR is working beside THE KEY. SPARKS and BOLTS OF ELECTRICITY make the task difficult.

A GROUP OF SOLDIERS, all wearing PROTECTIVE GEAR, are trying to break into the MACHINE ROOM.

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

Murray pushes a LEVER connected to a LARGE OVERHEAD PIPE.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

Hopper and Joyce burst in.

HOPPER
Hey! Everybody out!

The scientists briefly stop what they're doing, but don't move.

HOPPER (CONT'D)
(screams)
Everybody out!

Aiming his MACHINE GUN to the ceiling, Hopper pulls the trigger. SHOTS RING OUT. The scientists scatter like roaches before running out of the observation room.

THE KEY is still working, it's ENERGY BEAM OPENING THE RIFT.

HOPPER (CONT'D)

Hey.

Joyce turns to Hopper.

HOPPER (CONT'D)

You ready to end this?

Hopper raises the BRIEFCASE containing the keys. Joyce gives Hopper a confident nod. Hopper brings the case over to a console, pops the latches, and opens it. Inside: TWO IDENTICAL KEYS.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - ELEVATOR - NIGHT

Mike, Max and El get to a SERVICE ELEVATOR.

MIKE

In here, in here.

Mike pushes the button.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - ON GOING

Billy comes through a door.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - ELEVATOR - ON GOING

Max peers down the hallway.

MAX

Billy.

Billy gets closer.

MAX (CONT'D)

Billy, you don't have to do this.
Billy. Your name's Billy, Billy
Hargrove. You live on four-eight-
one-nine Cherry Lane. Billy,
please, I'm Max, I'm your --

Billy gives Max a BACKHAND, sending her to the floor -
KNOCKED OUT COLD. Mike charges after Billy. Billy grabs Mike
and throws him against the wall. Mike falls to the ground,
UNCONSCIOUS. BLOOD POURS FROM HIS NOSE.

El raises her arm as if to use her powers, but Billy grabs
her by the wrist and twists.

He shoves her to the wall, then tosses her across the room and into another wall. El falls to the ground, UNCONSCIOUS.

Billy picks up El's limp body, flings her over his shoulder, and walks away.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

Hopper and Joyce ready themselves by the console. Hopper double checks with Murray:

HOPPER
(to Murray)
Murray, all set down there?

INT. SOVIET BUNKER - MACHINE ROOM - NIGHT

MURRAY
(to Hopper)
All set, but I have some company
which I'd love you to obliterate.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

HOPPER
(to Murray)
Will do. Hang tight.

Hopper INSERTS HIS KEY INTO THE CONTROL PANEL. Next to him, 10 feet away, Joyce does the same. They lock eyes.

HOPPER (CONT'D)
On three.

JOYCE
On three.

HOPPER
One. Two.

JUST THEN, Grigori grabs Hopper by the neck and throws him to the ground. Joyce goes for Hopper's MACHINE GUN, but before she can get there, Grigori grabs her and throws her across the room.

Grigori removes the WALKIE TALKIE from his belt and radios his commander.

GRIGORI
(in Russian)
The Americans. I've found them --

JUST THEN, Hopper tackles Grigori.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - NIGHT

Billy, carrying El over his shoulder, makes his way through the service hallway. When he comes to Scoops Ahoy: Billy KICKS THE DOOR IN.

INT. STARCOURT MALL - SCOOPS AHOY (1D) - ON GOING

Billy, with one hand, opens the LOCKED METAL GATE.

INT. STARCOURT MALL - SUNKEN PLAZA (NW) - STAIRS - ON GOING

Billy walks to edge of the small set of stairs and places El at his feet. Billy kneels down beside her and whispers in her ear:

BILLY
Don't be afraid. It'll be over
soon. Just try and stay very still.

El is CONSCIOUS, but weak and cannot move. The Mind Flayer slowly CLIMBS DOWN FROM THE SHATTERED ATRIUM.

Billy comes FACE TO FACE WITH THE MIND FLAYER. El is trying to crawl away, while keeping a close eye on the Mind Flayer.

JUST THEN, an explosion of FIREWORKS HITS THE MIND FLAYER.

INT. STARCOURT MALL - (EXT.) SHAPES (2C) - ON GOING

LUCAS
Flay this, you ugly piece of shit!

Lucas and Will LAUNCH A SALVO OF FIREWORKS.

INT. STARCOURT MALL - SUNKEN PLAZA - ON GOING

The Mind Flayer STUMBLES as FIREWORKS RAIN DOWN.

INT. STARCOURT MALL - (EXT.) WICKS 'N' STICKS (2R) - ON GOING

Nancy and Jonathan are on the flank THROWING FIREWORKS AT THE MIND FLAYER.

INT. STARCOURT MALL - (EXT.) WALDON BOOKS (2J) - ON GOING

STEVE
Hey, asshole, over here!

Steve and Robin take up position. The RAIN OF FIREWORKS
TERROR is breathtaking.

INT. SOVIET BUNKER - (EXT.) OBSERVATION ROOM - NIGHT

Grigori and Hopper are exchanging punches. Grigori throws
Hopper out of the observation room, and kicks him down the
stairs.

INT. SOVIET BUNKER - RIFT LAB - BEHIND THE KEY - ON GOING

Hopper gets to his feet, but only to get punched in the face
again by Grigori. Hopper gets to his feet and SPITS OUT A
MOUTH FULL OF BLOOD. Hopper gets in a fighting stance, and
calls out Grigori.

INT. STARCOURT MALL - SUNKEN PLAZA - NIGHT

Kill the Mind Flayer, kill Billy. Every blast that the Mind
Flayer absorbs takes a little more life out of Billy, too.

INT. SOVIET BUNKER - RIFT LAB - BEHIND THE KEY - NIGHT

The fight between Hopper and Grigori continues. THE KEY
CONTINUES WORKING TO OPEN THE RIFT.

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

As Billy WRITHES IN PAIN, El crawl backwards - getting
further and further from her and the Mind Flayer. Billy GRABS
EL BY THE LEGS AND DRAGS HER BACK TO THE MIND FLAYER. Billy
sits on top of El and SMASHES HER AGAINST THE FLOOR.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

Joyce regains consciousness. She struggles to get to her
feet, USING THE CONSOLE AS A CRUTCH. She sees Hopper and
Grigori fighting.

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - NIGHT

Hopper manages to knock a now bloodied Grigori down. USING BOTH HANDS LIKE A CLUB, Hopper lands two sharp blows to Grigori's stomach. Grigori knees Hopper to the side of his head, knocking him very close to THE KEY's gears.

Grigori rams his foot against Hopper's neck - pushing him closer the churning gears.

INT. STARCOURT MALL - (EXT.) WICKS 'N' STICKS (2R) - NIGHT

Nancy launches another salvo. DIRECT HIT ON THE MIND FLAYER'S BACK.

INT. STARCOURT MALL - (EXT.) SHAPES (2C) - ON GOING

WILL
We're almost out!

LUCAS
I know!

The Mind Flayer is damaged, but not dead.

INT. STARCOURT MALL - (EXT.) WALDON BOOKS (2J) - ON GOING

Robin lights a fuse, and throws the FIREWORK-BOMB at the Mind Flayer. Steve picks up the WALKIE TALKIE:

STEVE
Dustin! We're out of time!

EXT. WEATHERTOP - NIGHT

Dustin screams into his microphone to Hopper and Joyce.

DUSTIN
Hurry! Close it now! Close it!

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

Joyce takes off her belt. She loops one end around the key that Hopper was to turn, and she tries to reach the other using her right hand.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - ELEVATOR - NIGHT

Max regains consciousness. She looks over at Mike. He's bleeding. Max crawls over to him.

MAX

Mike. Mike! Get up. Can you hear me? Mike!

He's dazed, but coherent. Max helps him to his feet.

MAX (CONT'D)

You okay?

MIKE

Where's El?

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

Billy is leaning over El, they lock eyes.

FLASHBACK: Billy remembering his youth.

- The happy times on the California beach with his MUM.
- Playing baseball.
- Getting slapped around by his abusive DAD.
- Meeting his sister.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL

Seven. Feet.

Billy remembers.

EL (CONT'D)

You told her. The wave was seven-feet.

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

YOUNG BILLY in the ocean, paddling his SURFBOARD out to catch another wave. BILLY'S MOM is cheering him on.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL
You ran to her. On the beach.

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

Young Billy comes out of the water, carrying his SURFBOARD.
Smiling from ear-to-ear.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL
(slightly crying)
There were seagulls.

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

It's peaceful. Ocean waves are hitting the shore. It's
relaxing. SEAGULLS are milling about before taking flight.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL
She wore a hat. With a blue ribbon.

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

BLURRED SHOT of Billy's mom on the beach.

EL (O.S.)
A long dress...

THE SHOT BECOMES FOCUSED.

EL (O.S.) (CONT'D)
...with a blue and red flower.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL
(crying more)
Yellow sandals...

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

Mom on the beach. We SEE HER SANDALS AND SUN HAT.

EL (O.S.)
...covered in sand.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL
She was pretty.

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

We can now see Billy's mom. Late 20s, long blonde hair. She's smiling.

END OF FLASHBACK

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

EL
(crying more)
She was really pretty. And you --
you were happy.

FLASHBACK:

EXT. CALIFORNIA BEACH - BILLY'S CHILDHOOD - DAY

Young Billy, carrying his SURFBOARD. Grinning. Smiling.

END OF FLASHBACK**INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT**

Billy's eyes are filling with tears. El reaches up and places her hand on his cheek.

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - NIGHT

Grigori still has his foot on Hopper's neck. Hopper's head is just inches away from the fast moving gears of THE KEY.

INT. SOVIET BUNKER - OBSERVATION ROOM - ON GOING

Joyce is desperately trying to reach the second key.

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - ON GOING

Hopper is regaining some strength. He grabs ahold of Grigori's foot and twists. BONES CRACK.

Grigori bends down just far enough so Hopper can HEADBUTT him. Grigori stumbles back, giving Hopper enough time to get to his feet. Grigori takes a swing, but Hopper blocks it. Hopper grabs Grigori by the neck and pulls him face-to-face.

HOPPER

I'll see you in hell.

Hopper throws Grigori into THE KEY's spinning gears. Instantly, Grigori IS TORN TO PIECES.

Bolts of electricity are SPITTING OUT OF THE KEY, but it's still working -- THE RIFT IS OPENING WIDER.

INT. STARCOURT MALL - (EXT.) WICKS 'N' STICKS (2R) - NIGHT

There's ONE FIREWORK BOMB remaining in their stock. Jonathan gives a nod and Nancy lights the fuse. She throws it at the Mind Flayer.

INT. STARCOURT MALL - (EXT.) SHAPES (2C) - ON GOING

Lucas throws another BOMB down onto the Mind Flayer.

WILL

We're out!

LUCAS
Dammit! No!

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

The Mind Flayer is QUICKLY RECOVERING. Billy looks over to it. He stands, leaving El alone on the floor. The Mind Flayer and Billy are FACE-TO-FACE.

Mike and Max run out of Scoops Ahoy, stopping just short of the threshold. Max can see Billy and the Mind Flayer facing each other.

El CRAWLS BACKWARDS as a TENTACLE COMES OUT OF THE MIND FLAYER'S MOUTH REACHING FOR HER, Billy blocks it - using both hands.

BILLY
(to El)
Go!

The Mind Flayer's tentacle has nearly enveloped Billy's two arms.

BILLY (CONT'D)
Go!

JUST THEN, a different TENTACLE grabs Billy's left side. Then another TENTACLE grabs his right side. Then ANOTHER, and ANOTHER, and ANOTHER.

EXT. WEATHERTOP - NIGHT

DUSTIN
(to Joyce and Hopper)
Close it now! Close it!

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - NIGHT

SEVERAL SOLDIERS WEARING PROTECTIVE GEAR enter the room.

INT. SOVIET BUNKER - OBSERVATION ROOM - ON GOING

Joyce REACHES FOR THE OTHER KEY. Her belt attached to key #1 with her left hand, and with her right: key #2. She and Hopper lock eyes.

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - ON GOING

Hopper looks at Joyce, his eyes filling with tears. SOLDIERS APPROACH.

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

The Mind Flayer has Billy to his knees. Billy lets out a defiant SCREAM.

JUST THEN, A TENTACLE FROM THE MIND FLAYER'S MOUTH COMES OUT AND GOES THROUGH BILLY'S CHEST.

MAX

Billy!

ALL TENTACLES RELEASE. Billy is lifeless. He falls to the ground.

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - NIGHT

Hopper and Joyce lock eyes. Hopper's eyes are filling with tears. He knows. She knows. Hopper lets out a little smile. He nods SLIGHTLY.

INT. SOVIET BUNKER - OBSERVATION ROOM - ON GOING

Joyce's eyes fill with tears.

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - ON GOING

Hopper's eyes are glassy. He and Joyce are looking at each other.

INT. SOVIET BUNKER - OBSERVATION ROOM - ON GOING

With tears streaming down her face, Joyce closes her eyes and SIMULTANEOUSLY TURNS BOTH KEYS.

CUT TO:

BLACK

BEAT

BEAT

BEAT

INT. SOVIET BUNKER - RIFT LAB - BESIDE THE KEY - ON GOING

BOOM!

THE KEY EXPLODES, instantly killing anyone in the room.
BODIES EXPLODE INTO PILES OF GOO.

THE RIFT begins closing - slowly resealing.

INT. STARCOURT MALL - SUNKEN PLAZA - NIGHT

The Mind Player SQUEALS. It's unsteady on its legs; rocking back and forth. STUMBLING, FALLING INTO SUPPORT COLUMNS until it falls flat. Lifeless.

INT. STARCOURT MALL - (EXT.) SHAPES (2C) - ON GOING

Lucas and Will look down from their position.

INT. STARCOURT MALL - (EXT.) WICKS 'N' STICKS (2R) - ON GOING

Jonathan and Nancy look down from their position.

INT. SOVIET BUNKER - OBSERVATION ROOM - NIGHT

Joyce sees what remains. THE KEY is completely destroyed. It's a smoldering mess of WIRES AND STEEL. It's clear that anyone or any living thing in that room when THE KEY exploded is dead - A PILE OF GOO.

INT. STARCOURT MALL - (EXT.) SCOOPS AHOY (1D) - NIGHT

Mike rushes over to El.

MIKE

El?

EL

Mike!

They embrace. El cries.

Max, IN SHOCK, walks over to Billy and KNEELS BY HIS SIDE.

MAX

Billy?

He's alive, but struggling to breath.

MAX (CONT'D)
Billy. Billy. Get up, please.
Billy, get up, please, please.

BILLY
I'm sorry.

MAX
(sobbing)
Billy. Billy, wake up. Please.

Max breaks down. Sobbing uncontrollably.

El takes Max into her arms. Hugging. Consoling.

EL
It's okay. It's okay.

INT. SOVIET BUNKER - RIFT LAB - NIGHT

Joyce looks through the mangled mess. No sign of Hopper, no sign of Grigori. Nothing. SMALL FIRES STILL BURN. Joyce sobs.

Murray comes in.

MURRAY
Jim. Where's Jim?

Joyce doesn't respond.

RUSSIAN SOLDIERS file into the OBSERVATION ROOM. Murray and Joyce take off running. They escape without being captured.

EXT. WEATHERTOP - NIGHT

Dustin and Erica look to the sky and see a DOZEN MILITARY HELICOPTERS fly overhead, going to Starcourt Mall.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - ON GOING

MILITARY HELICOPTERS land in the parking lot. IT'S RAINING. From one helicopter: DR. SAM OWENS emerges, flanked by SIX HEAVILY ARMED AMERICAN SOLDIERS.

As more CHOPPERS land, the parking lot fills with American soldiers.

INT. SOVIET BUNKER - FUEL STORAGE ROOM - NIGHT

Murray helps Joyce up. They've crawled through the ventilation system. The doors BURST OPEN AND ARMED AMERICAN SOLDIERS rush in. Murray and Joyce freeze and raise their hands.

MURRAY

Don't shoot, don't shoot. We're
Americans. Americans!

INT. SOVIET BUNKER - RIFT LAB - ON GOING

MORE ARMED AMERICAN SOLDIERS burst through the door. Looking for the enemy, or survivors.

INT. SOVIET BUNKER - OBSERVATION ROOM - ON GOING

AMERICAN SOLDIERS burst in. The room is empty.

INT. SOVIET BUNKER - VAULT ROOM - ON GOING

AMERICAN SOLDIERS file in. Nothing. No one.

Every room: EMPTY. Completely DEVOID OF ANY ENEMY SOLDIER OR SCIENTIST.

INT. SOVIET BUNKER - CONFERENCE ROOM - ON GOING

Empty. Nothing but TURNED OVER CHAIRS and BROKEN GLASS.

INT. SOVIET BUNKER - RIFT LAB - ON GOING

Sam Owens, flanked by BODYGUARD SOLDIERS, inspects what's left of THE KEY and what used to be THE RIFT. All that remains is a tiny gash, BACKLIT with ORANGE LIGHT.

Dr. Owens stares. Part incredulity, part skepticism, but mostly anger.

EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - ON GOING

FIRE TRUCKS and FIREFIGHTERS coming and going. The mall is on FIRE. SOLDIERS and MILITARY EQUIPMENT litter the parking lot.

Murray and Joyce follow a group of SOLDIERS. Joyce is looking around nervously.

She spots Will sitting in the back of an AMBULANCE. Will takes off the BLANKET that was covering his shoulders and bolts to Joyce. They embrace. Both are sobbing.

Joyce looks up to see El. She's confused. El and Joyce lock eyes. No words are exchanged. None are needed. Joyce's tears say it all.

El begins to sob.

CUT TO:

BLACK

CHYRON: THREE MONTHS LATER

CUT TO:

OLD-TIMEY TABLOID TV SHOW COMMERCIAL FOR "CUTTING EDGE"

From WCPK-TV. A chipper ANNOUNCER voices over visuals of Hawkins. Kids riding bikes, playing, having fun.

ANNOUNCER (V.O.)
Welcome to Hawkins, Indiana. A
wonderful place to grow up. To
raise your family, to walk your
dog.

The Announcer's VOICE BECOMES DEEPER AND OMINOUS.

ANNOUNCER (V.O.)
But then -- on July fourth,
everything changed.

SHOT: TV NEWS COVERAGE of the AFTERMATH OUTSIDE OF STARCOURT.

ANNOUNCER (V.O.)
A terrible tragedy struck this
small town.

SHOT: Front page of newspaper JOURNAL TRIBUNE from July 11, 1985. The headline reads: SCANDAL ROCKS SMALL TOWN.

SHOT: Another front page headline from the newspaper INDIANAPOLIS GAZETTE from July 15, 1985. The headline reads: THIRTY DEAD.

SHOT: Also, an article: Hero Chief dies in fire. Accompanying the article is a BLACK & WHITE PHOTO of Hopper.

ANNOUNCER (V.O.)
But that was not *this* small town's
first brush with tragedy.

SHOT: NEWSPAPER ARTICLE from INDIANA CHRONICLE. Headline reads: CITIZENS DEMAND JUSTICE!

SHOT: PHOTO OF BOB NEWBY AND BARBARA HOLLAND. In Bob's photo, he's smiling, on the telephone. Below his picture is a title: RADIO SHACK EMPLOYEE OF THE MONTH.

In Barb's photo, she too is smiling. The picture is similar to what one has taken at school.

ANNOUNCER (V.O.)
Mysterious deaths, government cover-
ups, a bizarre chemical leak. Is it
all linked?

SHOT: NEWSPAPER ARTICLE: INDIANA CHRONICLE. Headline reads: GOVERNMENT CORRUPTION and below that: Small Town Reeling After Alleged Cover Up.

SHOT: SHOT OF WATER POURING OUT OF A PIPE. On screen, in bright green, dripping, letters: CHEMICAL LEAK!

ANNOUNCER (V.O.)
All a vast conspiracy?

SHOT: EXTERIOR OF ABANDONED HAWKINS LAB. CONSPIRACY in red latter is stamped across the screen.

ANNOUNCER (V.O.)
The fault of a disgraced mayor?

SHOT: NEWSPAPER ARTICLE from July 12, 1985. Journal Tribune headline reads: MAYOR UNDER FIRE!

SHOT: From there, we see MAYOR KLINE being led out of City Hall in HANDCUFFS and being led away by POLICE IN PLAIN CLOTHES.

ANNOUNCER (V.O.)
Or is something more going on in
the heartland?

SHOT: WELCOME TO HAWKINS SIGN. But the word Hawkins is covered by the word HELL spray painted in red.

ANNOUNCER (V.O.)
Can a town itself be cursed?

SFX of a WOMAN SCREAMING.

SHOT: DUNGEONS AND DRAGONS BOOKS scattered around a table.
The room is LIT with RED LIGHTS.

ANNOUNCER (V.O.)
Some believe a rise in Satanism is
to blame.

SHOT: Then: TV SHOW GRAPHIC reads: CUTTING EDGE.

ANNOUNCER (V.O.)
To find out, tune in tonight at
eight PM for "Horror in the
Heartland" on Cutting Edge.

END OF TABLOID TV COMMERCIAL

EXT. FAMILY VIDEO - DAY

FAMILY VIDEO is a video store situated in the same strip-mall
as the ARCADE. Steve pulls up driving his BMW. He and Robin
step out and approach the shop. Robin is reading STEVE'S
RESUME.

ROBIN
You put your mom down as a
reference?

STEVE
Yeah. Why not? She's, like, super
well-respected.

ROBIN
You're such a dingus.

INT. FAMILY VIDEO - MOMENTS LATER

Steve and Robin are being interviewed at the counter by the
MANAGER, KEITH.

ROBIN
Uh, just to be clear, we weren't
fired, you know. The mall burned
down and, like, killed a bunch of
people.

KEITH
(dead-pan)
Thanks for sharing. I didn't know.

He tosses Robin's RESUME back, SNAPS HIS FINGERS, THEN POINTS
TO ROBIN:

KEITH (CONT'D)
Three favorite movies. Go!

ROBIN
Uh, The Apartment, Hidden Fortress,
Children of Paradise.

KEITH
(points to Steve, snaps
fingers)
You, go!

STEVE
Favorite movies?

KEITH
Did I stutter?

STEVE
Uh, Animal House, for sure.

Robin scoffs and rolls her eyes.

STEVE (CONT'D)
(scanning the store,
looking for ideas)
Um --

KEITH
(snaps fingers)
Eyes on me, Harrington.

STEVE
Yeah -- uh. Star Wars?

KEITH
A New Hope?

STEVE
A new-what now?

KEITH
(frustrated)
Which. Star. Wars?

STEVE
The one with the teddy bears. Duh.
(squeals like an Ewok)

Robin hangs her head in shame.

STEVE (CONT'D)
No? Uh... Oh! The one that just
came out.

(MORE)

STEVE (CONT'D)

The movie that just came out. The one with the DeLorean and Alex P. Keaton, and he's trying to bang his mom.

(chuckles)

The time --

Keith isn't impressed.

STEVE (CONT'D)

Yeah, those are my top three. Classics.

KEITH

(pointing to Robin)

You start Monday.

(to Steve)

You start never.

Robin leans over to a dejected Steve.

ROBIN

Will you just give us a minute?

STEVE

Why?

ROBIN

Steve?

Steve and Keith exchange glares. Then, Steve slowly backs away from the counter. Robin leans in to talk to Keith.

ROBIN (CONT'D)

All right, you have to understand Keith, I know his taste is a bit pedestrian, but the dingus has other qualities.

KEITH

He's a douchebag of the highest order, Robin.

ROBIN

He was a bit of a prick to us in high school, I'll grant you that, but he remains a total chick magnet.

KEITH

Yeah, okay, and this is relevant to me how?

ROBIN

Uh, Earth to Keith. The ladies will come in just to see him. They'll come in droves. Droves, Keith. We sold so much ice cream, they had to get a second shipment from Michigan. Goddamn Michigan, Keith! And these ladies -- these Ladies are hot. They're so very hot. And there are too many of them for little Steve. He needs assistance. He needs *your* assistance, Keith.

Keith is intrigued.

KEITH

What's in it for you? You got a thing for him or something?

JUST THEN, Steve trips over a LIFE-SIZE CARDBOARD CUTOUT DISPLAY OF PHOEBE CATES WEARING A BIKINI BATHING SUIT. From the POOL SCENE of the movie "FAST TIMES AT RIDGEMONT HIGH".

ROBIN

We're just -- we're just friends.

Steve broke the display. But he recognizes Phoebe.

STEVE

(to Keith)

Oh! Fast Times! Fast Times. You ever heard of it? Top three for me, Keith.

EXT. BYERS' HOME - DAY

It's moving day for the Byers. Jonathan and Nancy are moving a MATTRESS to a U-HAUL TRUCK parked in the driveway.

INT. BYERS' HOME - LIVING ROOM - DAY

PACKED BOXES are everywhere. Lucas and Max are helping pack. They start mocking Dustin and Suzie's *Never-Ending Story* duet.

LUCAS, MAX

Turn around.
Look at what you see.
The mirror of your dreams.
Rhymes that keep their secrets,
Will unfold behind the clouds.

Dustin is across the room. Expressionless.

MAX
(to Dustin)
Wait. Did we get that verse right?
It's *unfold behind the clouds*?

DUSTIN
Yeah. But you're butchering it, so
could you please stop?

LUCAS
So then join in, Dusty-bun.
(air kiss)

MAX
Yeah, come on, Dusty-bun, why don't
you join us?

DUSTIN
You guys are so funny, you should
be on Carson.

MAX
Can't we just hear your rendition?

DUSTIN
No.

MAX
Please? Just one verse?

DUSTIN
No! No way. It's reserved for
Suzie's ears, and Suzie's ears
alone.

Max and Lucas lock eyes. Then:

LUCAS, MAX
(singing)
Turn around.
Look at what you see.

Dustin gives them the MIDDLE FINGER.

LUCAS, MAX (CONT'D)
(singing)
In their face.
The mirror of your dreams.

DUSTIN
Shut up, guys!

INT. BYERS' HOME - WILL'S BEDROOM - ON GOING

Mike is helping pack. Will puts some DUNGEONS AND DRAGONS books in the DONATION BOX.

MIKE

Whoa. Dude, that's the donation box.

WILL

I know. I'll just use yours when I come back. I mean, if we still wanna play.

MIKE

Yeah, but what if you want to join another party?

WILL

Not possible.

INT. BYERS' HOME - JONATHAN'S BEDROOM - ON GOING

Jonathan stands at the doorway, looking at his empty room. Nancy is just behind him.

NANCY

Is that everything?

JONATHAN

I guess so.

Jonathan walks to the center of the room and stops.

JONATHAN (CONT'D)

Seventeen years of my life. Packed up in one day.

Nancy walks over to Jonathan and wraps her arms around him.

NANCY

What if I just don't let you go?

Jonathan turns to face her.

JONATHAN

I think the new owners might kick us out.

NANCY

You could stay in our basement.

JONATHAN
Your dad'd love that.

NANCY
We could hide you in a tent, like
El.

Nancy begins to cry.

JONATHAN
Hey. It's gonna be okay.

BEAT

JONATHAN (CONT'D)
As a wise man once said, we've got
shared trauma --

NANCY
(finishing)
-- so what's a little more, right?

JONATHAN
What's a little more?

They kiss.

INT. BYERS' HOME - EL'S BEDROOM - ON GOING

She's packing her stuff. In the closet she sees a TEDDY BEAR on the top shelf. She tries to reach it, but it's too high up.

She stands back, THEN TRIES HER POWERS.

Nothing.

Mike comes in.

MIKE
They'll come back. I know they
will.

He reaches up and gets the teddy bear for El.

MIKE (CONT'D)
You packed your walkie, right?

EL
Yes.

MIKE

Because you know that I'm going to steal Cerebro from Dustin and call you so much you're gonna have to turn it off, right?

They share a chuckle.

EL

Did you talk to your mom? About Thanksgiving?

MIKE

Yeah, yeah, yeah. I got the okay. I'll be there. And then I was thinking maybe you could come up here for Christmas. And Will, too. You can come before or after Christmas, or whatever Mrs. Byers wants, but I was thinking Christmas Day could be super fun, because we'd have cool new presents to play with and, uh...sorry. That made me sound like a seven-year-old.

EL

I like presents, too.

Getting awkward.

MIKE

Yeah, cool. Yeah. I like -- I like presents, too.

EL

Cool.

El walks to the door, still clutching her teddy bear.

Mike is angry with himself. He shakes his head in disbelief.

El stops, then turns to face Mike.

EL (CONT'D)

Mike?

Mike turns and faces El.

MIKE

Yeah?

EL

Remember that day? At the cabin, you were talking to Max?

MIKE

I don't think I follow.

EL

You talked about your -- your feelings. Your heart.

MIKE

Oh! Oh yeah, that. Man, that was so long ago. Um -- that was really heat of the moment stuff, and we were arguing and -- I don't really remember. What did I say, exactly?

EL

Mike?

El walks up to Mike -- they're face-to-face. She places her hand on Mike's face.

EL (CONT'D)

I love you too.

She leans in and they kiss.

After a few seconds, they separate.

El turns toward the door and smiles.

INT. BYERS' HOME - JOYCE'S BEDROOM - LATER

Joyce is packing away Hopper's UNIFORM. She pauses a moment, then reaches into a pocket of his shirt. She pulls out a FOLDED PIECE OF LINED PAPER.

Written on the top of the hand-written letter: STAY CALM, underlined twice.

Next to that is written: HEART TO HEART, also underlined twice.

Near the bottom of the page: (LISTEN - REMEMBER TO BREATHE).

JUST THEN, El comes in CARRYING THE TEDDY BEAR.

EL

Donation box?

JOYCE

Uh, yeah. Sure.

El notices the paper.

EL
What -- is that?

JOYCE
Um. It's the speech Hop wrote for
you and Mike.

EL
Speech?

JOYCE
Yeah. You know, the *Heart-to-Heart*.
(beat)
He never talked to you, did he?

El shakes her head.

EL
Can I read?

INT. BYERS' HOME - EL'S BEDROOM - LATER

El lies down on the floor and begins reading the speech.

HOPPER (V.O.)
There's something I've been wanting
to talk to you both about. I know
this is a difficult conversation,
but I care about you both very
much. And I know that you care
about each other very much. And
that's why it's important that we
set these boundaries moving
forward...

INT. HOPPER'S CABIN - 3 MONTHS AGO - NIGHT

Hopper is pacing reading the letter.

HOPPER
...so we can build an environment
where we all feel comfortable,
trusted and open. To sharing our
feelings.
(beat)
Feelings.

Hopper grabs a PEN from his shirt pocket. He sits at his
TABLE and continues to write.

HOPPER (V.O.)
Feelings. Jesus.

EXT. BYERS' HOME - FRONT YARD - DAY

The kids are hugging, crying, saying goodbye.

HOPPER (V.O.)

The truth is, for so long, I'd forgotten what those words even were. I've been stuck in one place, in a cave, you might say. A deep, dark cave. And then, I left some Eggos out in the woods, and you came into my life and -- for the first time in a long time, I started to feel things again. I started to feel happy.

EXT. BYERS' HOME - LATER THAT DAY

The U-HAUL truck pulls away. Mike, Lucas, Dustin, Max and Nancy are standing in the driveway.

HOPPER (V.O.)

But, lately, I guess I've been feeling distant from you. Like you're pulling away from me or something. I miss playing board games every night, making triple-decker Eggo extravaganzas at sunrise.

INT. HOPPER'S CABIN - PRESENT DAY

Abandoned. PUZZLE PIECES and BOARD GAMES are scattered about. Dust is everywhere. FURNITURE UP-ENDED. The cabin is exactly the way it was left when the Mind Flayer attacked.

HOPPER (V.O.)

Watching westerns together before we doze off.

INT. UHAUL - DAY

El is sitting in the passenger seat. She is staring out the window. Sobbing. Joyce is driving. Staring blankly at the road ahead.

HOPPER (V.O.)

But I know you're getting older. Growing. Changing.

EXT. BYERS' HOME - FRONT YARD - DAY

The kids bike away. But Mike says behind for a few moments. Sitting on his bike, he takes a look over his shoulder, seeing the empty Byers home. Then, rides away.

HOPPER (V.O.)
And I guess -- if I'm being really honest, that's what scares me. I don't want things to change.

INT. JONATHAN'S CAR - DAY

Jonathan is driving and Will is in the passenger seat staring blankly out the window. Tears filling Will's eyes and running down his cheeks.

HOPPER (V.O.)
So I think maybe that's why I came in here, to try to maybe stop that change.

INT. WHEELER RESIDENCE - KITCHEN - DAY

Mike comes in. KAREN WHEELER is preparing FOOD. She notices Mike. He's in tears. Karen stops what she's doing and hugs Mike.

HOPPER (V.O.)
To turn back the clock. To make things go back to how they were.

EXT. FORESTED ROAD - DAY

The U-Haul drives past a ROAD SIGN: LEAVING HAWKINS COME AGAIN SOON.

HOPPER (V.O.)
But I know that's naïve. It's just not how life works. It's moving. Always moving, whether you like it or not.

INT. UHAUL - DAY

El is staring out the passenger window. The sun is out, shining on her face.

INT. MAX'S BEDROOM - DAY

Max is sitting on the edge of her BED. The DRAPES are open just enough to let the sun shine in. She glances out the window, before hanging her head.

HOPPER (V.O.)
And, yeah, sometimes it's painful.
Sometimes it's sad. And sometimes
it's surprising. Happy.

INT. SINCLAIR RESIDENCE - ERICA'S ROOM - DAY

Lucas and Dustin present the DONATIONS box. Dustin kneels before her and lifts the box for her to take. Erica takes the box to her bed, opens it, and finds a STACK OF DUNGEONS AND DRAGONS SUPPLIES. She smiles.

INT. HOPPER'S CABIN - 3 MONTHS AGO - NIGHT

Hopper, writing the letter. His CIGARETTE burning slowly in the ASHTRAY in front of him.

HOPPER (V.O.)
So you know what? Keep on growing
up, kid. Don't let me stop you.
Make mistakes, learn from 'em, and
when life hurts you, because it
will, remember the hurt.

INT. BYERS' HOME - EL'S BEDROOM - DAY

El is reading the letter. SOBBING.

HOPPER (V.O.)
The hurt is good. It means that
you're out of that cave.

INT. HOPPER'S CABIN - 3 MONTHS AGO - NIGHT

Hopper is finishing the letter.

HOPPER (V.O.)
But, please, if you don't mind, for
the sake of your poor old dad...

INT. BYERS' HOME - EL'S BEDROOM - DAY

HOPPER (V.O.)
...keep the door open three inches.

El tearfully chuckles before sobbing uncontrollably.

There's a KNOCK at El's bedroom door. It's Joyce.

JOYCE
Are you okay?

El nods and wipes away some tears.

EL
(sobbing)
Yeah. Time to go?

JOYCE
Yeah.

EL
I'll be out in a minute.

JOYCE
Okay.

El tries to compose herself. She clutches the letter before folding it and slipping it into her shirt pocket.

EXT. BYERS' HOME - FRONT YARD - DAY

El walks out the front door carrying a BOX. She hands it to Jonathan, who is in the back of the U-Haul truck. Jonathan hops out of the truck, and closes the door.

INT. BYERS' HOME - LIVING ROOM - DAY

The room is empty. Joyce is the last to leave. She stands at the threshold of the front door, takes one long final look around. And with a deep breath, closes the door behind her.

CUT TO:

BLACK

CLOSING CREDITS BEGIN

The darkness is broken only by SNOW FLURRIES. The WIND is blowing. The snow is GETTING HEAVIER.

CREDITS STOP**EXT. SOVIET MILITARY INSTALLATION - KAMCHATKA, RUSSIA - NIGHT**

SWEEPING OVERHEAD VIEW of a massive, SNOW COVERED, Soviet Military Base.

INT. SOVIET MILITARY INSTALLATION - PRISON BLOCK - NIGHT

A CAGED DOOR opens. TWO MEN IN SOVIET UNIFORMS enter a long hallway. On one side: SOLID STEEL DOORS COVERED IN RUST. The other side: CAGE.

Guard #2 stops at a door and begins to unlock it.

GUARD #1
(in Russian)
No. Not the American.

He motions for Guard #2 to open the *other* cell - the cell next to the American.

INT. SOVIET MILITARY INSTALLATION - CELL - MOMENTS LATER

The heavy door opens. Inside, A RUSSIAN SPEAKING PRISONER.

PRISONER
(in Russian)
No! Please! No! Don't!

The two guards come into the cell, and each take an arm of the prisoner. They drag the prisoner out.

INT. SOVIET MILITARY INSTALLATION - PRISON BLOCK - ON GOING

The guards are DRAGGING THE PRISONER DOWN THE CELL BLOCK. The prisoner is protesting. Fiercely protesting.

PRISONER
(in Russian)
No, don't! Don't do this! Let me go!

INT. SOVIET MILITARY INSTALLATION - STARWELL - ON GOING

The guards drag the prisoner down the stairs. It's a long way down - at least SEVEN LEVELS down. The prisoner is SCREAMING.

INT. SOVIET MILITARY INSTALLATION - BASEMENT CELL - MOMENTS LATER

The guards THROW THE PRISONER IN THE CELL. They lock the cell door behind them.

PRISONER
(in Russian)
Don't leave me in here! Let me out!
I'm innocent! I'm innocent! I'm
begging you, please. Please.

Guard #1 walks to a nearby CIRCULAR DOOR CRANK and starts WINDING.

A RUSTY SOLID STEEL DOOR at the back of the cell begins to open. The prisoner looks over his shoulder, then slowly BACKS AWAY.

The door grinds to halt. In the shadows, a FIGURE. Then, a DEMODOG, fully grown, sticks its head out before fully emerging.

SLIME-LIKE DROOL drips from it's mouth. It gets closer and closer to the prisoner. The condemned man is frozen with fear. The beast towers over him. SNARLING. GROWLING.

The demodog LUNGES.

SCREAM.

CUT TO:

STRANGER THINGS 3 LOGO

THE END